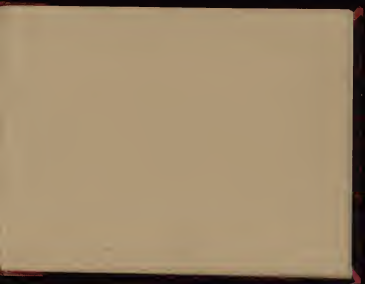




RVE

mean V_{595}^{12}

V^M 156 Res
(4)



ARMONICA RECREATIONE
VILLANELLI

A TRE VOCI,

DI LEONARDO HODIMONTIO

CANONICO DI S. MATERNO, ET MAESTRO

DELLA CHIESA CATHEDRALE DI LIEGE.

BASSO CONTINVO.



Caro Amico



generoso - 1771

IN ANVERSA.

Appresso PETRO PHALESIO ad Re David.

M.D.C.LXX.

Asse

AL REV^{mo} ET ILL^{mo} SIG^{no} E PATRONE MIO
OSSERVANDISS. MONSIGNORE
ARNOLDO VVACHTENDONCQ,
DECANO E CANONICO DELLA CHIESA CATHEDRALE DI
LIEGI, ET PREFETTO DE XANTEN DIGNISSIMO, &c.



*E' tanto grande la cortesia, che V. S. Rev^{ma} & Ill^{ma} mi manderà da principio, che si degna accettar-
mi per servitor suo, che senza contraria è debbato non solo di non poter in fatti corrispondere all'in-
finita bontà di V. S. Rev. & Ill. verso di me; ma di più di non poter per mostrare segue equivalente,
per far patirli alli buoni il gran obbligo che ho dall' hon. come dovutissimo tenuto ad un Prete di
casi deli affari, & al par di quel si voglia Principe nobilissimo & cortessimo. Hora debetli giorni più
sempre questa intraginta bontà, & amantissima sua, maggiormente ancora debito come posso al-
meno la parte mostrarli grato verso quella, che con suoi favori va sempre più corroborando in honorarmi, con tutto che
per dimostrare al mondo qualche testimonianza della singolare direzione, e servitù, che tengo à così benigno & cortese Patro-
ne m'è parso per rispetto, e riverenza di V. S. R. & Ill. dopo le grandissime occupazioni sue, dedicarle queste mie nove
Composizioni di Villanelle, le quali benche potessero parer di gran lunga inferiori à quei gran meriti, benchè non però confide-
ratore al grande affetto, con che da me s'offeriscono, spero non faranno da V. S. R. & Ill. in tanto dispregiare, servando
in altre fra pochi mesi di consolarli aperta meritando. Con che dovutissimo farceli à V. S. R. & Ill. riverenza le bacio le
sacrate mani. Pregandole da Dio Vostri Signori il celato d'ogni felicità, & supremi honori. Di Liegi le 6. Feb. 1625.*

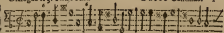
Di V. S. Rev^{ma} & Ill^{ma}

Devotissi. & humilissi. Servitore

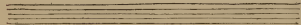
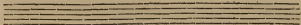
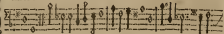
Leonardo Modimontio.

Dialogo A 3. Tritt. Filia.

Basso Continuo. 1



Fili con

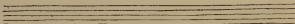
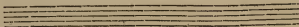
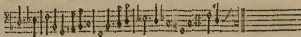
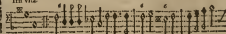


2 Seconda parte.

BASSO Continuo.

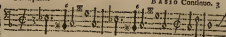


Isti vite

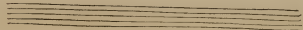
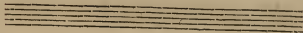
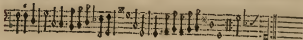


Terza parte.

BASSO Continuo. 3

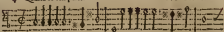


Adiami dunque:

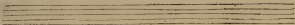
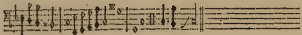
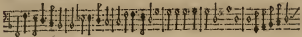
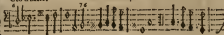


4 Quarta & vlt. parte.

Basso Continuo.

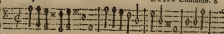


Cco di baclo:

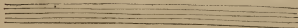
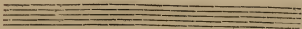
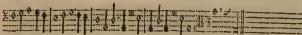
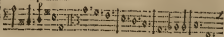


Prima parte.

Basso Continuo. 6

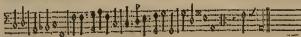


O son la prima vera:





We define:



1. **Вопрос:** Каким образом можно определить, является ли функция выпуклой? **Ответ:** Для этого необходимо проверить, что для любых x_1, x_2 и $\lambda \in [0, 1]$ выполняется неравенство $f(\lambda x_1 + (1-\lambda)x_2) \leq \lambda f(x_1) + (1-\lambda)f(x_2)$. Если это неравенство выполняется, то функция является выпуклой.

[illegible]

Seconda parte. 1

Basso Continuo. 9



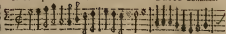
Affresella dolce:

Musical notation for the first system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a large decorative initial 'P' and a measure number '47'.

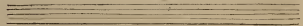
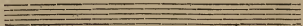
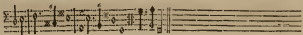
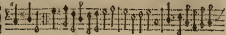
Musical notation for the second system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a measure number '48'.

10 Terza parte.

Basso Continuo.



Afforella amoroſentat

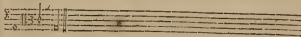
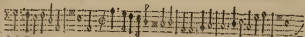


Terza parte.

BASSO Continuo. 7



Oi ancor:

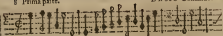


Bbb

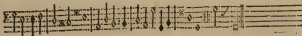
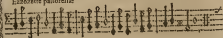
Villanella p. di L. Rodomonte.

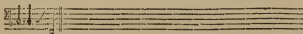
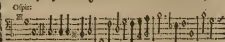
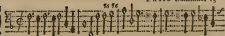
8 Prima parte.

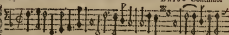
BASSO Continuo.



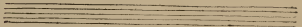
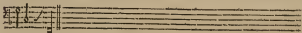
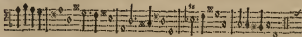
Ezerote pastorellae







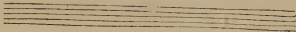
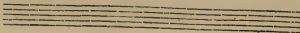
Bell'arco d'amore:



BASSO Continuo. 11

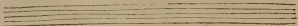
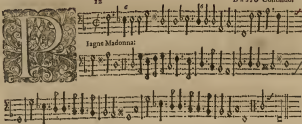


Empellat





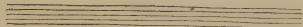
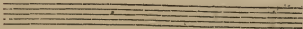
Iagne Madonna:



Basso Continuo



Adi taci boccar

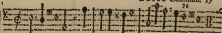


*Allidetto mio:*

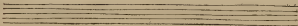
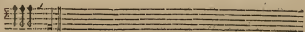
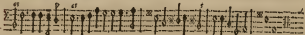
Musical score for Basso Continuo, page 16. The score is written on five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is in a common time signature (C). The first staff contains a large decorative initial 'D' and the text 'Allidetto mio:'. The second staff continues the melody. The third staff contains a treble clef and a key signature of one flat (B-flat). The fourth staff contains a treble clef and a key signature of one flat (B-flat). The fifth staff contains a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of 17th or 18th-century manuscript notation.

Basso Continuo, 17

74

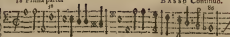


Tuo mio fol:

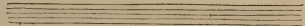
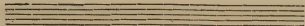
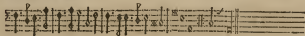
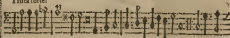


18 Prima parte.

Basso Continuo.



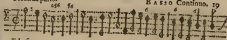
Tritta forte:



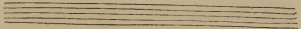
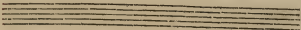
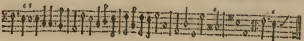


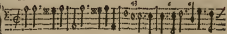
Seconda parte.

R A E S O Continuo. 19

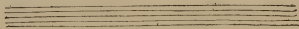
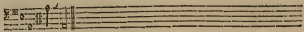
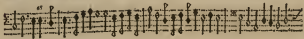
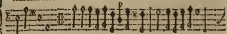


E la sera:

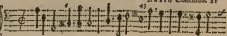




Acistemi cor mlos



BASSO CONTINUO 27



Hi ah dilecti

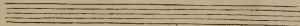
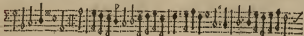
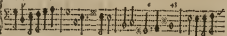




TAVOLA DELLI VILLANELLI

A TRE VOCI.

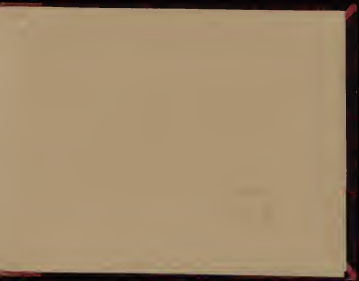
F ini cor del mio core, Dialogo.	1	Piagne Madonna & io	12
1. parte. Tiri via ond'io more	2	Solpir che del petto	13
3. parte. Baciarmi dunque	3	O bell'arco d'amore	14
4. & ultima parte. Ecco ti bacio	4	Taciturni bocca	15
Io son la primavera. Prima parte.	5	Pallidetto mio sole	16
2. parte. A me zephire spara	6	Vivo del mio sol	17
3. parte. Voi ancor che gioite	7	O trista sorte Prima parte.	18
Vezzoletta pastorella	8	1. parte. Se la sera al lento andana	19
2. parte. Pastorella	9	Baciarmi Baciarmi	20
3. parte. Pastorella amareletta	10	Ahi ah ah dislei è cruda.	21
Tempella di dolcezza	11		

IL FINE



Amoribus haec recreatio sine offensum
Catholicæ fidei immixta potest.

P. Coens Can. & Lib. Conf. Ant.







RES

